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NEXT ISSUE

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PHOTOGRAPHS

OF

Martine CAROL 1!





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the magazine which
is a costume book

Editor
MARJORIE SMITH

NUMBER SIX
NEXT ISSUE FEATURES:

PUBLISHED EVERY MONTH
ANITA BERBERG

by
Sia
Miccoli

Martine CAROL

France's new little has so far been lauded as song and story that it's become synonymous with the romance and nostalgia of curfews, Bohemian Paris. A few years ago it assumed a new role when a poverty-stricken Portuguese lurched headlong despairingly into its rushing waters as a drowned suicide attempt. It was probably the first time in history that a river started an actress on her way to a water-lung film career. The actress was Martine Carol. She was, of course, immediately fished out—and thoroughly photographed.

Pin-up



Portrait

Pin-ups and portrait soids, Martine Carol is "charme" to her countryman for her first starring role was in *CAROLINE CHÉRI*, a romantic adventure epic of the French Revolution in which Martine hit a top high

—and between then and now, she has become one of the most popular members of the international set as well as Europe's highest-paid movie star. One important reason for this up-and-coming starlet's delight is, indeed, a factor which has completely endeared her to the French film public and which is also necessary for her a vast international following.

It seems rather prophetic that Martine attracted her first important notice through that rather unexciting bath in the Seine, considering that in all her films a bathhouse has been an absolute must. What is not revealed in the many bathhouse is adequately suggested by the dangerously low neckline of her many daring costumes. If judged on the basis of display alone, Martine has undoubtedly won what one rather crude American writer called "the bikini of the screen." He was referring, naturally, to other prominent Continental beauties such as Loren, LolitaLopich and Eileen.

With her slender, slim, slender Martine Carol is not quite so impressive as might be anticipated. She looks, and is, quite small, with a trim rather than a voluptuous figure. She stands a mere 5 ft. 3 in., weighs 112 pounds, has wavy dark-blond hair, light-hazel eyes, and a really fine skin. She has a pleasant little face, with fairly cut features, but no one would say that she is an extraordinary beauty.

On the screen, however, she pops all over with a special kind of sex appeal that makes most American pin-ups appear like so many old school girls.

To Frenchmen, Martine is the epitome of femininity—the eternal woman. French magazines say: "Martine, our dear Martine, is the perfect symbol of *la femme*." Whenever she travels through Paris, whether on foot or in her custom-tailored Jaguar, she is recognized by one out of ten Parisians who greet her rapturously by her first name. The tiny Gallic star has been in pictures since 1941, and in recent years French producers have been piling up francs with her as the star of historical and literary megapics such as *NANA*, *LOUISE BRUNETTE* and *LOUISE BRUNETTE*. She is currently earning between 20 and 25 million francs per picture.

Recently, American producer David Zaneck signed up the blonde beauty to do some films in the United States, and a cynical French columnist noted: "Blondeur Zaneck is looking for trouble, isn't he? Well, if Mr. Zaneck is contemplating making films French style, he is looking for trouble, yes, for ever since Marlene has been in films she's been cast in one explosive movie after another. Some were so good they were forbidden entry into the United States, and all the ones that are shown in England are labelled 'X'." Apparently Marlene is just back to play lusty courtesans or sensuous royal mistresses. This earthy and unconcerned type of coyness has evoked at least an *éclat* of appreciation from admirers and equally loud outcries of horror from shocked puritans. Marlene's glamorous career started five years ago, when she distinguished into public view in the role of CAROLINE CYRAN, a character who relies almost her whole self. Her decision, obviously knowing a good thing when they've shown it, took their cue from the general delight of the audience, and from then on spread all of Carol's pictures with the same rather special brand of piquancy.

French actresses—the *dy cées*—are on to this now, and so when a new Carol movie is shown the film fans can trust their hard-earned francs in a tickety—accurs in the knowledge that they will see Marlene as they want to see her. While roles may change, and the cast and locale of each film vary from story to story, Marlene is always the same. It doesn't matter what part she plays—the wandering, skittish wife of a Napoleonic gentleman in *CAPRICE DE CAROLINE*, or the pious and pensive *duchesse* in *LUCRETIA BORGIA*—one thing is certain. Throughout each scene, Marlene will radiate her own particular type of beauty.

There are the usual bedroom scenes and—of course!—there are the inevitable bathtub scenes, and even the consistent popularity of the latter which have resulted in her being called "the clearest girl in Paris". In one of her films, she took again complete baths!



Long before Marlene Dietrich got acquainted with Sir Laurence Olivier, Marlene had already met the great man—as the *Rubia*, for instance, during a French film festival in London.





IT'S THE
BACKGROUND
THAT COUNTS!

And although not decor-
able here on this occasion
it was the Savoy Hotel—
and what background!
to plusher than that!

★
FORESOME TWOSOME



Just a play on words,
really, as still someone
is that Martine Carol
and Gina Lollobrigida
are well so the here
among international
film stars—tags in
France and Italy re-
spectively (leaving
only Sophia Loren
who is out of the
picture here)



NECKING WITH AN ORCHID

At a French film premiere Marlene was presented with what was the last of these fabulous flowers

The "blondest girl in Paris" was born Maryse Bourne in Paris on May 26, 1923. Rumor has it that she was born in Biarritz, near the Spanish border, but she only spent her childhood there. When she was nine, she attended a Dominican convent for a short time, but the cloistered life—even then—was not for her. Deciding she wanted to be an artist, she enrolled at the Ecole des Beaux Arts in Paris. Maryse came from a desperately poor family, and had to earn money as a photographer's model for a while. Like America's Marilyn Monroe, Maryse posed in the nude, but the broad-minded French failed to react with the same scandalized astonishment that had greeted poor Marilyn's advent into the world of art.

At the Ecole, Maryse made few friends, but one of her friendships helped steer her in the right direction. The father of one of her classmates was an actor, and he suggested that Maryse try the theatre rather than painting and drawing. Monroe Meuser took the man's advice, and enrolled in the drama course where she met Richard Emmett, who introduced her to a prominent producer. In 1944, Maryse changed her name to Catherine Aubrey and toured with a little-theatre group, playing bit-parts in dramas by Moliere, Shakespeare and Racine.

The repertory group was stranded in the south by the Fall of France, but she managed to keep her head above water with various broadcasting jobs. The radio roles were small, and Maryse was glad enough to leave them behind when she returned to Paris immediately after the Liberation. Once there, she met the director, Richard Pottier, who gave her a small part in a movie called



ROSE PARR He also gave her a new name, and Catherine Asley became Martine Carol. With that, Martine began leading the typical glamour-laden existence of a French starlet in her previous Paris, giving the show "important" cocktail parties, dashing about town for auditions and screen tests, having the usual love affairs—but being almost completely ignored by the Press and therefore by the producers and the public. She got nowhere in particular for four or five years, and then came the spectacular sudden change.



Opinion differs as to whether Martine Carol really knows what the true cause of the episode. Some say she tried to kill herself because of unrequited love, others have it that she was hungry and desperate and more than a little mixed up. Suspicious have been aroused, on the other hand, that the whole thing was a publicity stunt. It is pointed out that a photographer was too handy, and that it was too happy an accident that Miss Carol removed her outer garments.

The consequent publicity made every paper in Paris—and they also made Martine Carol. Film offers followed thick and fast.

Even without benefit of a press agent, Martine has a genius for attracting publicity. When she was introduced to Queen Elizabeth,



At a premiere in France, Peter Ustinov does as the French do. The host brings to Martine the rest of the show.

on the occasion of the London premiere of her film *BEAUTIES OF THE NIGHT*, she embarrassed all the assembled royalty by pulling her corset, and then giggling like a schoolgirl afterwards. This behaviour raised a few eyebrows, but according to Martine, she received eight proposals of marriage from various respectable English gentlemen as consequence of the newspaper stories, to say nothing of the many movie offers.

A long-time professional acquaintance of hers tells how the real scandal story went: "It was the Fall of 1940. Martine had stayed one late one night, dancing, having a joyous time, perhaps drinking a little too much. Suddenly she has a great 'sting'—a sorrow. She was madly in love with a very famous movie star, but he had just married another



"About seven that morning, Marlene decides to commit suicide—by taking off her evening gown and jumping into the Seine. It happens that a photographer came along before people say that she told the photographer to do so and the picture of her, dripping wet, was in the papers—all of them."

Overnight, Marlene became the most widely published actress in France. While movie offices kept pouring in, Marlene turned them all down for an appropriate part in the stage play *La Bohème de Tannai* (wonderful old TOMACCO ROAD in French). She played Paul, the most little bloke who crawls really about the stage in her letters.



Marlene can play peek-a-boo with the best of them, including photographers who like to sneak up on her in her garden detective



From that time on, life was changed for Marlene Carol. She had discovered what publicity can mean to a budding young actress. A former friend told an American columnist: "She developed the reputation of being willing to do anything for publicity. She would pose for any person, any time. But she did very little actual movie work. She went about with many important people, especially women politicians. . . ."

For more than three years, there followed small part after small part, all accompanied by tons of fan-magazine clippings and well-placed rags in the gossip columns. At the same time, though Marlene's film parts were small her live affairs looked large—especially in the press. Each mention of her factor private life appeared in all the newspapers. People saw her everywhere identified as "Marlene Carol, the famous movie star", even though they could never recall just what movies they'd seen her in. The one thing that everybody



HERE'S WHERE SHE LIVES

At the farm Saint Jean in Provence. That early morning coffee is better than most stars can manage.



HERE'S WHERE SHE HANGS OUT THE WASHING

Round the back, same as all of us





"It is not dead, my dear! It is a chimney, it is a fireplace, but it is not a fire. It is only me!"

And, however, was that this very actor started gave many of her best performances off the screen.

Then came CAROLINE CHARRAS in 1938, and this is the great role of Marlene's life. She herself pictures most of her autobiographical reminiscences with the words "before Caroline" and "after Caroline." She once admitted to a journalist, "Before Caroline I make Copacabana, maybe 20-pieces. After Caroline, I become a great star and have first place with Michèle Morgan in France."

Assuming the part of Cleopatra as example of the use the made of all her publicity and journalist friends. CAROLINE CHARRAS, the first of the series by Paul Saint-Laurent, is one of the most popular novels of postwar France—a kind of a French *FOREVER AMERICA*. It was a difficult role to cast, requiring a truly young actress who could still look so timeless as a legend.

In November 1949, somebody had the bright idea of throwing all the leading film screen columnists (male of course) to a cocktail party and letting them vote for the



"Can I come out please! I do not want I should go up to another floor!"





CELEBRITIES

from all walks met at Huxley's in Paris, but we were only interested in picking out Marlene. So we did wait, and as a better pick

when they thought could not hold down the party. They were all friends of Marlene's and she was almost unanimously

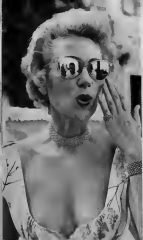
There is a rumor that Marlene had once attended the game of Hollywood, only to leave not with relief after school. Miss Carol, who speaks fairly fluent English, tells of a

"It is true," she said. "I was there with Gene Crane—we were already married then." (Gene will be remembered as a sometime singer and as a husband of Lina Turner.) "Always it was the same. Gene takes me to Moulin Rouge. We meet Gene's friend, Bert Lancaster, who wakes me to make a woman and. Another night, we go to the Moulin Rouge. We meet

CELEBRITIES

at the Raromon Ave. Hotel, annual house held in aid of the French Second Armored Division, were Gary Cooper, Marlene, Gene and Greg Peck, happy to be there and even happier to be on the receiving end of French "Chest".





LONDON

Hartono, dressed to death, leaves her London hotel to attend the showing of *LET'S MAKE IT HOT*—and that was dinner, too!

• • •

these Howard Hughes. He now wishes me to make a screen test! Everywhere I go, too many people who wish to make a screen test of me. But it is always the same—they do not like my accent! Everyone says I am not for Hollywood—no one will understand me. So I say: "Okay, if people do not understand me in Hollywood, then I go back to Paris."

On the subject of Marilyn Monroe, which would naturally be bound to come up, Hartono shrugs. "Marilyn is too much, too overdone. It is not possible, actually, to show someone like her in the bathroom. One cannot take a bath and also be suggestive. This is not real sex appeal. . . . Referring to Marilyn's well-known work-shaking shoulders and wiggling walk—"To have real sex appeal, one must look nervous—as I do in the bathroom!"

Hartono is equally frank on the subject of her love-life, which is almost as adventurous—if not quite so daring—



Ah.....!

Well, what else would anyone say
on first seeing Martine in a
skirt? "God!" perhaps?
"Hurray!" perhaps?
Or "Va gain!"
maybe!

as that of CAROLINE CREAM: "First of all," she says, "about that accident—when the newspapers called it a suicide. It was not for love. At that time I was very sick—I have no money and nothing to eat for a few days. And I drink too much pills for the nerves—pills so badly mixed! I lost consciousness my memory. My head was very mixed up. The next thing I know the police pull me from the river. But it was not like they say in the papers—that I have clothes only up to here and down to there. Accidentally, I was all dressed—up to here."

Martine has really had only three great loves, including her present happy marriage to topflight film director Christian-Jaque. The other two were Americans, the first being the great circus owner and impresario, John Ringling North.

★ ★ ★ ★ ★

OH, NO!

No, not say: *Mrs. Carol*. Not that. To be say is to be English. No French girl can be that. It would denigrate a continent. Therefore we must suggest suggestions. Now then, Percy, you have on the word.





NEWSHAWKS

NOTE

Frank stars, Martine Carol and Jean Richards, were awarded the Orange Prize for being unfailingly courteous to news photographers and press photographers. There are, however, no reports that either stars were awarded honors.

Sinatra



HINK ALONE

Indeed, if she never has anything else on sides with. Martine will always be able to dress as well as she looks here.



He discovered Martine in Paris and the radiant beauty was a columnist's field day.

A flood of Martine's do-zened highlights of the affair this way. "This Miss Martine, he was accustomed to love and again. He kept Martine locked up all the time—in hotel rooms, at the boat when going to America, in trains, everywhere! The only time he let her out was to meet the press when the boat docked in New York."

Martine's version—the real one—is not quite so dramatic. "Ah," she says, reluctantly, "he was very, very possessive. But he was—well, he was just publicity. We make a very beautiful trip together, with the circus. We go all over—Pittsburgh, Miami, Chicago, Detroit. He is a very



COLLECTOR'S PIECE

You couldn't
call this per-
fect portrait
anything but
a treasure.



**"Hey,
Claire,
pass
the
salt..."**



one man—but very funny. It is not possible to be his wife. Two times we decide to get married. But, oh—I don't know! I was afraid, he was so jealous. But John still likes me. I always stay friends with my good friends. That is my talent."

When Marlene went back to Paris, she met handsome, dark-haired Stephen Crane. At the time he was still married to Lana Turner. Marlene and Steve went to the south of France, to Cannes, where they lived quietly while waiting for Steve to get his divorce papers. For a year and a half, the pair were ideally happy at Cannes, entertaining the cream of the international set. Finally Steve's divorce came through and they were married, then moved to Paris. There Marlene was offered the lead in — appropriately enough — *QU'EST-CE QUE C'EST LA MARIÉE* (A WEDDING NIGHT). Other parts followed, and then the honors—in more ways than one—**CAROLINE CHARRÉ**.



LOVABLE AND LAMENTED

On the right, Hilarquette, who has close died, is seen with Marlene and Rocky Bergstrom. Ricky, niece of Hilarquette, is uttering words of advice to a film set from the incomparable star of the French music hall, and Marlene looks on with admiration. Hilarquette will "worth learning to herself" Dear departed Hilarquette

After CAROLINE was filmed, the Crans went to Hollywood. They spent the winter there, mostly in nightclubs, cabarets or in cocktail parties. In the spring Marlene was called back to Paris to attend the premiere of CAROLINE. Suddenly she found that she was a very great star very much in demand in her native land. She followed her to Paris, but couldn't persuade her to return with her to Hollywood. Six months later they were divorced.

"There is a new boy," said Marlene philosophically, "but too young for me. He loved too much to go out. I love to stay in my house, go to bed early, to go to the country and walk in the garden. For me, a man must be fifteen years older than I."





LOOKED OUT!

What's the case, it's a pretty heads of it—Martina's on her own doorstep



Run like the way as Martina artist comes place in a hurry

Coincidentally enough, Martina's second husband, Christian-Jacques, is actually fifteen years older than she is. She met him while she was making *ON CAPRICE DE CAROLINE*—a sequel to the other *CAROLINE*. Christian-Jacques is a very famous French film director, and he was given the enviable task of transferring Caroline's cinema to Technicolor.

Martina found time between screen scenes to fall madly in love with the man who was directing them, and they were married early in 1951.

Martina's list of fans is impressive. After the prophesied *WOLF FARM*, she made three pictures in 1948: *SURPRISE POTAGE*, *MIRROIR* and *ARE YOU SURE?* The latter was filmed in Belgium. 1950 brought *BEWARE OF BLONDES* and the now famous *CAROLINE CHASTIE*. In 1951, she made *LOVE AND DESIRE*, which was made





and spoken in Spanish. By 1932, Martens was making only American and she completed work on *SEVENTHS OF THE NIGHT*, *CAPRICE DE CAROLINE*, and *LOCRETTIA BORGIA*. Then came *THE SON OF THE BARON*, *COLA MONTEZ*, *THE BEACH* and *NANA*. Right now, she is working in Spain—on a screen film called *TO DEFEND MY LOVE*.

BEAUTIES OF THE NIGHT is a picture that makes fun of representations. It stars Gerard Phillips as a young musician who escapes from the heavy present into dreams of a glorious past, a past in which he is admired by the lovely Loloborgada and much admired by the dupely Marlene Carol. René Clément, the director, permitted Marlene to stroll seductively through the part of a

loving and understanding person—only she keeps her clothes on throughout the entire film. This was the first picture in which Marlene had done anything so unorthodox. However, in the figure it—anything for art. On the other hand, Rose Clair cost Gene Leloborgada as an American Nightingale, complete with many happy scenes and—what of all—a selection of choice bathtub scenes. Marlene and her loyal fans were up in arms—this was degrading, and shallowness of the most flagrant sort! Marlene didn't object much to wearing slither clothes—it was just that she'd rather have been modest in a film that didn't boast bathtub scenes for someone else!

CAROLINE CAMERIE the picture that turned the bottom lamp-doped Martens into the rage of Paris, and a droll two-hour costume saga. In it, Martens plays a little girl trying to get along with the French Revolution. France saw much more of Marlene Carol in this picture than the few shows in New York State. There are evidences of cutting in the version shown to the American public, mostly at the moment when the heroine has engaged herself to another love affair. In the footage that remains, she is seen in an Amber among the revolutionists, in a story that plods along through a few chuckles, a few thrills, and a great deal of both decor. In this role, Mademoiselle Martens has what it takes to survive.

ENDURANCE RECORD

At the two-day "Stars Fair," Martens claimed the \$1,000 first dividend for her autograph "Ward" Some writer this account!



AM!

Well, what else would—oh, sorry, we've already said it on Page 14. All we can say now is we like it.



Film
Role
"Nana"



revelations, and she never has much trouble making up her mind between death and dishonor.

With scenes story by Jean Anouilh, directed by Richard Foster, and co-starring Jacques Bachelard, *CATHERINE* is a farce that deliberately heads towards its usual climax. While there are lots of dips at pomp and ceremony, most of them are designed to show off Martine as a charmer. A role like this comes off more convincingly with experience-



tion, an apparently impossible act which Marlene, however, performed with remarkable ease.

In July, 1934, Marlene's **DAUGHTERS OF DESTINY** was released in America. It was called **LOVE, SOLDIERS AND WOMEN** in England, and consisted of a collage of short films showing the effect of war on women. The segment that featured Marlene was the old Greek story of Lysistrata, and the whole thing was a French farce in Greek costume. Caricatures, naming Miss Carol was used as the Greek wife who led the Athenian beauties in a strike against love until the men ceased their belated war. Her frustrated husband was played by handsome Red Vallone, and Fredo Sloggs headed the lot of odorous soldiers whose noses had led them to the latest war, which sold—and simply—another. In the picture, Marlene's bath was on a gargoyle rose scale—early Greek, naturally—and the script called for her to bathe in men's urine. According to her publicity, that is what was used, but some critics suggested it was only water and cornstarch!

Marlene had to rehearse day and night to perfect the dance she performed in **HAMA** and for some well-known phrases here she is right on her toes.

Then Marlene made a picture called **THE END**. Not one bed, but four, figure in the quarters of French hotels. Three businessmen and a chauffeur are stranded in a village and each relates a story about a bed. Marlene Carol is concerned with the second story, and she plays a Frenchwoman who meets trouble when she mistakenly occupies a bed that belonged to Madame de Pompadour. Costarring Francisco Ferrer and Bernard Blier, it is a brief treat, and a picture about which Marlene was very enthusiastic. She told a reporter while she was making it: "It will be one of my most exciting roles. Here,



"WHO'S THAT?"

"Do I know her? I can't see if I can catch the hint around and then I'll smile and if I do know her she can't say I wasn't nice to her, but if I don't know her I do hope she won't fall for me her face is surprise."



I will really have a chance to act! Part of the time I have to smile and wait a guying. Part of the time I am a simple, inexperienced girl. It is a terrible dramatic challenge.... all the action takes place around a woman's bed! It is concerned with how important a bed is in the life of the woman."

LUCRETIA BOEGLIN was also made in 1934, but is only currently being shown to American audiences under the title **LOVE ON THE MOUNTAIN**. The Boeglin isn't the only actress who seemed to take part in the ancient family of Italian passions. All that is meant is the film sex scenes and a plausible record of Lucretia's charms by means of the barely-camouflaged gifts of Marston Carl Marston—as

usual—speaks most of her time either in bed or in the bath, and wears a series of costumes noted for their extreme economy of means. As portrayed by Marston, Lucretia emerges as a girl who got her way because her heart was too big and warm. She had a brother who treated her as a political pawn and a milking husband who wouldn't pay any attention to her.

"What else could the poor girl do but go out in search of romance?" But everywhere she found herself a satisfactory lover, for brother had been arrested or murdered—sometimes both!

IN
ROME



AT HOME

Seidemann poses in her
own sunny garden



After 100 Tachyonized minutes of this kind of thing, Lauretta is left with all her lovers and husbands dead, but one is left to understand that her brother Cesare has a long list of politically expedient matches that he hasn't even used yet.

Needless to mention, the poor American male didn't get to see all of *SINCE SHE DIED* either. A good deal of it was necessarily left on the cutting-room floor, and there's more truth than poetry in the saying that only international-censorship firms save as much of anything. Marlene as being the French? No pay and tolerance there, not only were all the delectable burlesque scenes retained in the release, but a billboard advertising the film showed Marlene lying in a shallow

bathtub, with nothing on at all—except a few soap suds. The sign was impossible to miss. Stretching across a theater marquee, it was 75 feet wide—certainly the largest made ever to be displayed in public.

With *ALADAM DU DÉSERT*, the 11th picture she has completed in eight years, Marlene was working under a unique contract. During the entire filming, the usually saucy Marlene had to lead the life of a virtuous recluse. She was forbidden to sit, fly or indulge in any risky sports. Her contract even forbade her to take makeovers! This was to prevent anything from marring or changing the stylized complexion particular to the ladies of the eighteenth century, the time in which the picture is set. In *DU DÉSERT*, Marlene wears three different wigs—each worth 40,000 francs—and she has to have her own wavy blonde locks stiffly lacquered back, so that the towering crest wig will fit over her head smoothly. All her

To keep her safe from her frenzied fans Marlene has to rely regularly on the helping hand of a number of her bodyguards. What is it to be widely admired! To be loved by so many people! One can indeed be killed by so much kindness.



★



MORE ENGLISH THAN THE ENGLISH

No London
steep roof
was ever more
gentle than
this

* * *

costumes are authentic replicas of the Barry's own. It's not too difficult to see why *DO RAZZIE'S* producers could cause so over 300 million francs, and even still to understand how the studios wouldn't look too favorably on any kind of an accident putting even part of seductive Carol out of action.

Martine is a versatile actress, and in *KAN* she even sings while in *LOL* a *PROVOST* of the cinema. Number of these pictures has been released to English-speaking audiences as yet, but those who have already seen her in them now that Martine sings and dances as well as the photographs. "Goodness my more!"

In spite of all the busyness of her film life, Martine likes to live quietly. She is very serious about her work, and spends at least ten hours a day in her studio, six days a week. This is while making a picture, and that leaves her only Sundays for managing her home. Martine lives with her husband in the suburbs of Paris, in a duplex apartment which she decorated herself. It has nine rooms, all in perfect order, and the apartment has a superb terrace looking out from her bedroom. Martine's bedroom is inspired by the historical ladies whom she portrays so often and is draped in rose and white brocades, while her bathroom is done in shades and tints of violet.





and cooed. Martine often practices her roles in front of the lovely mirrors in her bedroom, and she hardly needs a perfect for daily setup-up mirrors as well as for rehearsing.

Martine boasts of an acute sense of privacy—so acute that her husband confesses he has nearly been admitted into the bedroom, which she uses for work and contemplation, much as a politician would use a den.

Madeira de Carvalho also owns a large farm in the South of France, where she likes to gardening. Most of the time, however, when she is not dressing away at a picture, is spent on the Riviera with the international set.

When she is working, Martine will tolerate no distractions, and won't see anyone who is not connected with the picture itself. As for the rest of the time, she prefers the tranquil life, and—except for social affairs necessary for public relations—the world rather have quiet little gatherings with old friends at her own home. One of the few times that she broke her rule when working was during her current film-making in Rome. This is a new one, in a sense, and it costars Martine with Vittorio Gassman in a hard-hitting expose of various recent day scandal sheet methods. It's title is *70 DEPENDING AFFECTION* and it is being produced in Rome. While working there, Martine, who has always been an admirer of the Italian *Commedia dell'Arte* with its Harlequins and Columbines, was privileged upon to attend one of the glowering carnival balls of the season. Martine appeared at the ball on schedule, but she was wearing the traditional multi-colored diamond costume of "Arlecchino" himself, and the costume covered her from throat to toe. That was really a new Martine!

New Martine or old Martine, the Americans will have the sexiest blonde in the world for their very own for a while this Autumn. Both Martine and her husband, Christian-Jacque, are hoping to go to the States this year under a proposed five-year contract with 20th Century-Fox. Her contract allows her to make films in France too, which she would prefer, much to the relief of somewhat more than 30,000,000 Frenchmen who certainly weren't wrong this time!



Martini's
films have been
colourful and glamorous

They have included **CHICKEN**
CHERRY (her first starring
role), **MADAME DELOREY**
and **HABA**, and in the
following pages we
bring you scenes
from several



HABA calls for rough
weather in the first
scene and here Mar-
tini reveals it at the
hands of Italian actor
Walter Chiari





★

Costumed
For
"Nana"





Mina played by Martina,
in most versions.

And Martina, as Lucrezia Borgia,
in the film of that name





LUCRETIA
BORGIN



Right,
in
WEDDING
NIGHT





★



MODERN BACKCLOTH

★ Two scenes from *THE BEACH*, in which Marlon depicts the romantic adventures of period pinups and throws her talents into a twentieth-century role



"CAROLINE CHERIE"



Martini has just completed her latest film—a modern farce in which she plays the wife of a broken major, acted to perfection by Jack Buchanan. Lower picture shows Jack greeting Martini at a cocktail party.



Diana Dors 3-D



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By Rosemary Gies

AROUND TOWN with

66

Highlights of this month will undoubtedly be the much publicized wedding in Monte Carlo of Hollywood star Grace Kelly and Prince Ranier of Monaco. It has been revealed that the couple will go through two wedding ceremonies on successive days, the first in the civil ceremony at the Palace in Monte Carlo on April 18th, and the second the religious ceremony on April 19th to be performed in the Monaco cathedral. Miss Kelly will wear a different wedding gown on each occasion, both to be designed by NGPT's Helen Ross. Also going along to Monaco will be the famous wardrobe which Miss Kelly wears in the forthcoming film HIGH SOCIETY, which was presented to her by NGPT on the occasion of the process.

The great British stage success DRY ROT, which has been playing to满座 at the Wyndham Theatre for over a year, is to be filmed by James Alton, and will star Ronald Roper and Brian Rix in the original role. Also cast is Peggy Mount, who became a star overnight with her performance in the stage show SAILOR BEWARE.

That bundle of dynamite, Betty Hutton, is to emerge from her self-imposed retirement to play a dramatic role in JERKED NEURON, in which she will co-star with Gene Anderson. The story is set against the Greenwich Council public reaction of a small-town high school and tells of how the main popular boy and girl have failed to find happiness while seeking success

Reynolds's MAGIC MAN, the story of Richard Wagner and his musical ideas, will have a Royal Premiere at the Gaiety, Haymarket, on April 18th, in the presence of Their Royal Highnesses the Dukes of Kent and the Princess Alexandra. One of the stars of the film, Aida Gadi, had to refuse the invitation to appear at the Premiere as she had already accepted the role of bridegroom at the Grace Kelly wedding on the same date.

British filmgoers are showing a new interest in foreign films, which until recently were considered as strictly for the high-brows. Today, however, the overwhelming public realize that a good film is a good film, whether it be English, American, French, Italian or any other nationality you care to name. One French star who has helped convince this attitude is Fernandel, whose great comedies DRY CARBIDE and THE SHEEP HAS FIVE LEGS were great box office successes in this country. His most recent film is to be seen over here in ALL HABA, which will also introduce the exotic Santa Canal.

Another cinematic pair with a very large following in Britain is the Altonah Brynna Berber. Brynna came to England in 1935 to play opposite Dick Bogarde in DOCTOR AT SEA, in which she played a great job, and earned herself the nickname of "The Georgian Duke". Her latest film seen in this country is LIGHT ACROSS THE STREET, in which she gives a remarkable performance in a story of poverty and prostitution. Concerned with her in this movie is Raymond Pellegrin.

Those of you who saw BLACKBOARD JANGLE will undoubtedly remember Vic Morrow, the young actor who portrayed Woot, the toughest of the young hoodlums. As a result of his performance in this film MGM have signed him to a long term contract and are starring him opposite James Cagney in TRIBUTE TO A BAD MAN. Morrow has his own ideas about film roles. Audiences, he believes, remember the "happy". He feels that while the public may come over the moments later, it is the character actor who can continue his acting career indefinitely. And he may have something there!

For well by which June Allyson, Jane Collins and Dolores Gray start work on certain sequences in *THE OPPOSITES SEX*, for each star will wear something entirely new in June. Miss Allyson will have a wedding of jaded legs, Miss Collins smokes-shin slides—and Miss Gray a suit of matched cigarette!

The start of filming on *SPACE STRUCK* at RKO Radio has now been postponed to late Autumn, so that Jean Simmons can star in the vehicle as originally planned. Miss Simmons is expecting a baby in August, and this will be the first child of her marriage to Stewart Granger.

A photograph taken last by Debbie Reynolds's mother will give the star a release from *THE CATBED AFFAIR* a touch of motion. Photographs of Debbie as a baby, during early school years, playing the French Harp and promissing from High School will lend authenticity to the story of a middle-class family whose daughter is about to be married; also starring will be Peter Dennis, Ernest ("Buddy") Borgnine and Jerry Fargaroff.

Two years ago, three young actors walked across the stage in a London presentation of *ADOLF ROBERTS* which had Tyrone Power in the title role. Now one speaks a line. Today, one co-stars with Ava Gardner in *SPYGLASS JUNCTION*, another co-stars with Lana Turner in *DIRTY*, and the third co-stars with Susan Hayward in *ILLORI TOMBROW*. And that is what has become of Bob Travers, Roger Moore and Ray Danton.



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